

Friday, October 26, 2001, 8 p.m.
Victoria University Chapel

C2001-102
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University of Toronto
Faculty of Music

Presents

Songs of the Spirit

Women's Chorus & Master Chorale

Robert Cooper & Heather Eyerly, conductors

Gregorian Chant

Adoro Te Devote (Thee we adore)
Women's Chorus

Guillaume Dufay

Gloria ad modum tubae (Trumpet Gloria)
Women's Chorus & Master Chorale

Chan Ka Nin*

Ave Maris Stella (Hail, Star of the Sea)
*Soloists: Jessica Robinson, soprano;
Kristin Mueller, mezzo-soprano*

Ruth Watson Henderson*

Come, Ye Makers of Song
Women's Chorus

Francisco Nunez
Lee Kesselman

Agnus Dei
Kadosh/Benedictus
Master Chorale

Ramona Luengen*

Celebremus (Celebrate Joyfully)
Women's Chorus

INTERMISSION

Leonard Bernstein
Emmanuel Chabrier

Simple Song from Mass
A La Musique (Ode to Music)
Soloist: Chloe Hunter
Women's Chorus

Lydia Adams*

Mi'kmaq Honour Song
Women's Chorus & Master Chorale

Stephen Hatfield*
Lori Dolloff*
Nick Page

When It Was Yet Dark
A Great Big Sea
Love the Earth
Master Chorale

arr. Lee Kesselman

Ae Fond Kiss
Women's Chorus

Paul Halley*

Freedom Trilogy
Women's Chorus & Master Chorale

*Canadian Composers

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Programme Notes

by ALEX CARPENTER

Adoro Te Devote

Adoro Te Devote [Thee we adore] is a Gregorian chant. Born out of the spread of Christianity in the fourth century, Gregorian chant, also called plainchant, was created as a specific Latin chant for the Christian liturgy. It derives its name from Pope Gregory I, who served as Pope from 590-604 AD. Gregory is credited with composing and collecting hundreds of chants. Plainchant fell into relative disuse in the centuries following the advent of polyphony, but resurfaced in the nineteenth century. Some thousands of chants were collected and published in the early years of the twentieth century.

Adoro Te Devote is a typical plainchant, with a single, fluid, undulating un-harmonized melody. Unlike some plainchants, it does not belong to a specific service or time of year.

Gloria ad modum tubae

GUILLIAME DUFAY

Born in Beersel, 1397

Died in Cambrai, 1474

Dufay, a Burgundian composer, is one of the most important figures in the music of the early Renaissance. His music represents a blending of English, French, and Italian styles, and also a blending of medieval and "modern" practices. Dufay's Gloria ad modum tubae [Trumpet Gloria] is a good example of his compositional style: the melodies are supple and concise, the harmonies are imbued with a late-medieval chromaticism, textures are transparent, and the text setting is remarkably clear. The piece is a sacred song, setting the text "Gloria in excelsis Deo." The vocal texture is imitative; fluid but not too florid. The voices are supported by trumpets playing simple two and three-note ostinato patterns.

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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